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COSY CORNERS.

BY MARION A. MCBRIDE.



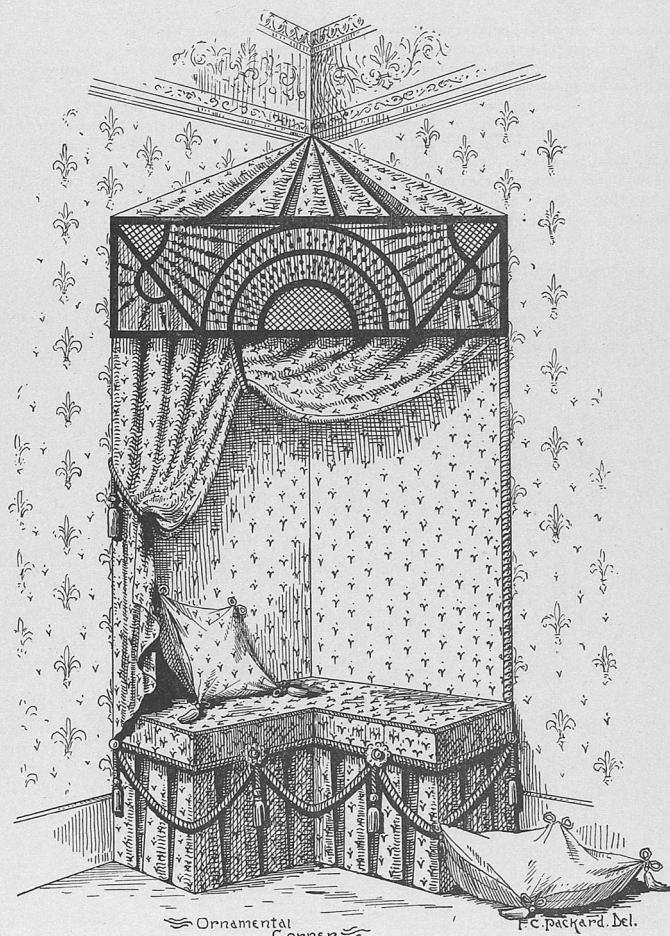
secured, and the color schemes are so broad in scope that the introduction of extra room fittings of inexpensive material becomes a cosy

matter, and the particular attention given to sanitary matters at present renders any material which is free from poisonous colorings of paramount importance, while the textiles of cotton are less liable to absorb odors or foreign matter than woolen, and the superb smooth surfaces of the cotton goods now on the market render them of supreme importance at this time. The early importations show medium coloring, with a tendency in design toward old tapestry models; these beautiful colors being perfectly reproduced in the antique shades and the conventional design, thrown into relief by the dull toned neutral background, are very artistic as shown in the cotton tapestries. These old tapestry designs are suitable for parlor, hall or dining-room, the texture of the fabric being firm, the surface rich and effective. A fine model is in dull Venetian red, with figures of dull gold; for wall surface with these goods the plain ingrain papers will be found inexpensive with a possibility of fine effect. A practical and inexpensive room, sanitary in its appointments, can be secured by having the walls papered or painted, the woodwork finished in enamel, the upholstery in cotton tapestry and the floor covered with the new wood fibre carpet, which is odorless, of fine permanent

color, dainty design and good texture. For sleeping room in city houses and parlors of country houses, the French cotton fabrics lead, coming in striped effects, with alternating shades of pink, yellow, blue, red and dull gold. These goods are used for covering the wall, for upholstery and for draperies, proving very artistic and satisfactory. Any room corner can be rescued from darkness by the addition of a low seat which any bright carpenter can make, this seat to be well cushioned with the plain firm cushions, covered with fancy ticking or awning cloth. The seat should occupy the entire corner, being fifty-four inches each way from the corner line, the seat twenty-one inches wide, with cushions four inches thick. The wall space for a distance of sixty inches above the seat should be covered

with the material, attached to a small brass rod, the textile falling plainly to the cushioned seat. For a country house the narrow Japanese reed fringe will make a unique border, or a row of odd shaped palm fans above this textile covered wall space. The seats should be covered plain, with box-pleated border. Large cushions covered with the same material are finished by a heavy cord, which covers the seam and makes a fine edge. The French cotton goods are very fine, and when used for draperies the edge is finished with a heavy cord, bearing the several colors. Brass rods are generally used for draperies, unless poles to match the woodwork of the room are desired; for brass finishings even in small quantity, add a most delightful touch of brilliancy, emphasizing all color schemes.

Any window can be made beautiful by having a long low seat built beneath it, with a projecting cornice above the window to hold the drapery, which, falling on either side of the seat, makes a cosy place which will fit into the room plan. A fine model for such a corner is in cotton tapestry of dark blue, with a conventional figure in brown, touched with gold. The cornice above the window is twenty inches wide, made of light strong wood, or wire, capable of holding the weight of goods required; the sides of the cornice support long full widths of this dull artistic material, while over the top and along the front of the cornice the material is carried plain, with an extra length carried in a colonial festoon across the front of the entire drapery, which should be thirty inches deep. The seat beneath the window should be twenty-four inches wide, with full, deep cushion, covered in the blue cotton tapestry, with full, pleated border. Large cushions complete the comfort touches, and for coloring the choice of blue, old gold and brown for cushions will give fine effect. This style of window treatment is very pretty in a room where the floor is of dark wood, highly polished, the rug a Turkish of odd design, with blue or brown as the prevailing color. The spaces on either side the chimney deserve more attention than they ordinarily receive, for here we have generally a depth of from twenty to thirty inches, devoted to a chair and table where no one ever tarries, because it is not pleasant. Then fill those spaces with low seats, which should occupy the entire width; fit up with cushions, and if the room



is large and of good proportion, carry a bit of drapery above the seat, held by a large wooden ring against the chimney piece, carrying the entire fold back to the wall, where it should be held by another ring, the long full folds of the textile reaching nearly to the floor. Beneath such draperies the cushioned seats are doubly attractive, and the bare spaces which were only tolerated become the centre of attraction.

Sleeping rooms which, of course, must have all sanitary claims first, lend themselves most delightfully to this scheme of decoration with cotton draperies. Sunlight and plenty of fresh air are the first requisites; a bare floor highly polished, fitted with those artistic cotton rugs in blue and white, a brass or iron bedstead, fitted with the braided

wire mattress, on top of this the knitted mattress pad, sheets of fine linen or cotton, California or New England blankets, and the pure white spreads, complete a healthful place to sleep. The dressing table should be large and deep, upholstered in fancy linens. The new Worcester cloth will be found one of the most artistic and durable of fabrics, coming one yard wide, in soft tones of mauve, yellow, pink, salmon, blue, red and grey, the surface bearing the colors in well-defined forms, resting on a foundation of white. These goods are soft and graceful for drapery, and fine enough to use for all upholstery purposes, possessing the merit of great beauty and perfect purity, capable of being cleaned if at any time they become defaced. A model sleeping room is in salmon color, the bed covered by a spread of Worcester cloth, bordered by deep linen fringe; the large slumber roll at the head of the bed encased in the same, while the canopy top holds a full drapery of Worcester cloth, with inner curtains of dotted muslin. The dressing table is covered by full draperies, bordered with linen fringe, the windows have full draperies, mounted on brass rods, the draperies falling in long plain folds, and the light effects, playing over this arrangement of color are remarkable, for the weave is loose enough to show the changing colors most charmingly. The various Worcester cloths show a small conventional design, like a bit of brilliant color caught in the pure white threads, while other designs of the same cloth show very brilliant surfaces of rapidly changing shades, effected by the peculiar weave.

Denim, the sober blue and brown, which has been so transformed of late, by the making into fancy cushions, touched brilliantly by the linen flosses, this everyday textile has been followed by denim in yellow, gray, red, green and pink, used largely for sofa cushions and for drapery goods in country houses, by the shore and in the mountains. An arrangement of windows which deserve attention is the invention of a Boston journalist, who, by a clever device, has secured good ventilation and artistic effect. The upper part of the window-frame is fitted with grille work to match the wood finish of the room, the shades and draperies being mounted beneath the lower edge of the grille, while a strip of holland matching the window shade is fitted to the upper portion of the window sash, so that the effect when the window is closed is merely ornamental, but when it becomes necessary to change the air of the room, the upper sash is lowered and the air enters freely through the open grille; this arrangement is practical in any room, adding a certain beauty not secured by other window treatment.

The open rope-work transoms, designed by young ladies in the Philadelphia art schools, are odd and pretty, and the work could be done by any one of artistic taste by securing a design and then getting lessons from some sailor versed in "tying knots," for this work belongs to no school, but unites the beauty of various lands.

The charm of the sea leads many to desire summer surroundings in winter, and nothing holds the warm, bright memories of summer more effectually than net drapings.

A cosy corner in any room where the furnishings are light in tone, will be found attractive if white linen duck is used for the seat cushion

cover and border, with colored and white cushions for resting, while carried high above the seat are draperies of net, either the "salt" net which has been used, or the clean new goods, which for decoration can be secured in coarse heavy mesh, or in most delicate form.

This same arrangement of net drapery can also be secured in any color desired, as one of the leading manufacturers of this country has produced linen net of exquisite color, suitable for this purpose, also linen art textiles of extreme beauty. The linen flosses for use on plain goods show over one hundred shades of color, and work so evenly that they are generally used for all purposes where frequent laundering is required, the rope linens working most effectively on draperies. New shades in green are the latest in linens, and they are most restful, yet brilliant. A charming room in tone of green shows a deep bay window with cushioned seats of gray, green denim pillows, short window curtains of gray linen, embroidered in green floss, the pattern being floral, tiny leaves and tendrils, while the floor is covered by a Turkish rug of cotton, with a background of gray and irregular designs in leaves and conventional forms of green and brown. Furniture of rattan is so artistic, light to handle and useful in all seasons, that many odd chairs and divans are introduced into rooms, where large luxurious cushions make a place of supreme comfort, and the low, broad screen will help to make a cosy den anywhere. Screens fitted with grille work and linen textiles, or the French cotton goods, are among the latest novelties.

NEW DRAPERY IMPORTATIONS.

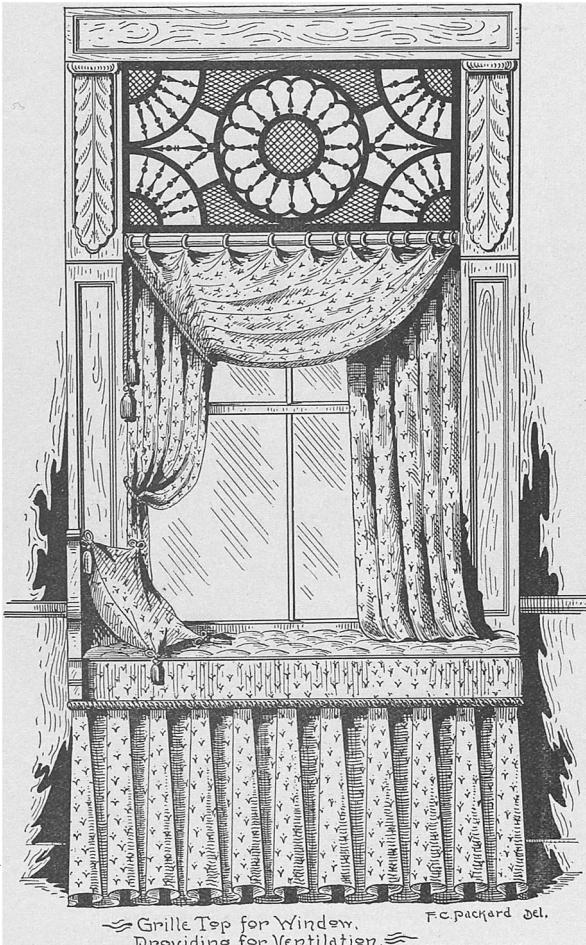
THE market was never so plentifully stocked with low priced, artistic drapery fabrics as at the present moment. It is now possible to buy the choicest wall coverings in all silk, silk and wool, silk and cotton and jute materials at one-fourth of the price many of the fabrics could have been purchased for a few years ago.

In the upholstery department of James McCrory & Company of this city are shown a French silk tapestry, the design being soft pink and green on a gold ground, that would form a magnificent wall decoration, and is of course easily applicable as a drapery fabric. Its great point is the very low price at which it can be purchased.

The new drapery fabric known as "Tenille" has a rough, granulated, figured surface, and comes in plain tints such as Havana, Nanking, bois, old blue and terra cotta. It forms an admirable wall hanging, and looks much better when on the wall than when in the piece.

A silk drapery composed of two separate interwoven fabrics, with each other, known as a skin silk, is an exquisite fabric. The particular weave shown us had a ground of rich old pink with a bright buff heraldic ornament. Being a reversible fabric it is eminently adapted for draperies, and the price is only two dollars a yard.

A popular fabric amongst this season's fabrics is Chameleon silk. It is a shot silk exhibiting iridescent hues of pink, green, amber and gold. Some exquisite silk damask brocades that are sumptuous enough for the decoration of the very finest interiors, cost only \$3.50 a yard. There are also shown French silks in Turkish effects, by means of which



Grille Top for Window,
Providing for Ventilation.